

UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
MUSIC

NOTICE: Return or renew all Library Materials! The Minimum Fee for each Lost Book is \$50.00.

The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.
To renew call Telephone Center, 333-8400

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

~~FEB 07 2001~~

8-10-0102

11/24 84
~~DEC 16 1993~~

JA 6-10
~~MAY 09 1995~~

Piano.
—4—
for Orchestra.

PROPERTY OF WGN MUSIC LIBRARY

082

UNIVERSITY OF ILLINOIS
LIBRARY

THE ONLY GIRL

BOOK AND LYRICS BY
HENRY BLOSSOM

MUSIC BY
VICTOR HERBERT

PIANO-VOCAL SCORE

M. WITMARK & SONS
NEW YORK

PRINTED IN U. S. A.

PROPERTY OF WGN MUSIC LIBRARY



Rights of Performance and for Mechanical Instruments reserved.

JOE WEBER

OFFERS

THE ONLY GIRL

A MUSICAL FARCICAL COMEDY



The Book and Lyrics by

HENRY BLOSSOM



THE MUSIC BY

VICTOR HERBERT

STAGED BY FRED. G. LATHAM

\$6.00

M. WITMARK & SONS,

NEW YORK • CHICAGO • LONDON.

Copyright MCMXIV by M. Witmark & Sons
International Copyright Secured

JOE WEBER

Presents

A Musical Farcical Comedy, Entitled

THE ONLY GIRL

Book by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Staged by
FRED. G. LATHAM

Adapted from Frank Mandel's Comedy, "Our Wives."

CHARACTERS

ALAN KIMBROUGH (Kim) a librettist	Thurston Hall
SYLVESTER MARTIN (Corksey) a broker	Richard Bartlett
JOHN AYRE (Fresh) a lawyer	Jed Prouty
ANDREW McMURRAY (Bunkie) a painter	Ernest Torrence
RUTH WILSON, a composer	Wilda Bennett
SAUNDERS, Kimbrough's Valet	John Findlay
BIRDIE MARTIN	Louise Kelly
MARGARET AYRE.	Josephine Whittell
JANE McMURRAY.	Vivian Wessell
PATRICE LA MONTROSE (Patsy) a soubrette.	Adele Rowland
RUBY	Estelle Richmond
VIOLET	Marjorie Oviatt
VIOLA	Jane Hilbert
PAULA.	Claire Standish
PEARLE	Gladys Schultz
RENEE	Jeanne Darys

SYNOPSIS OF SCENES

Place — Kimbrough's Apartment, New York
Time — The Present

Act I The Living Room

Act II The Same. Six Weeks Later

Act III The Dining Room. Same Evening

Musical Director Robert Hood Bowers

M1503

H5685

082

Musical

Contents

Act I

OVERTURE	8
1. CURTAIN MUSIC.	17
2. THE MORE I SEE OF OTHERS, DEAR, THE BETTER I LIKE YOU.	Patsy 18
3 ^a THE LOVE THEME <i>Cello off stage</i>	22
3 ^b WHEN YOU'RE AWAY	Ruth 25
4. BE HAPPY, BOYS, TONIGHT <i>Quartette</i>	Kim, Bunkie, Fresh and Corksey 29
5. FINALE, "The Compact" <i>Duo</i>	Ruth and Kim 34

Act II

6. ENTR'ACTE.	40
7. OPENING AND SONG, "Personality"	Patsy and Friends 43
8. "ANTOINETTE"	Reenee 49
9. HERE'S TO THE LAND WE LOVE, BOYS <i>Duo March</i>	Patsy and Friends 52
10. TELL IT ALL OVER AGAIN	Jane 58
11. CONNUBIAL BLISS. <i>Sextette</i>	Bunkie, Fresh, Corksey, Jane, Margaret and Birdie 61
12. FINALE	Ruth 66

Act III

13. ENTR'ACTE	67
14. OPENING CHORUS: "Here's How"	Patsy and Friends 71
15. YOU HAVE TO HAVE A PART TO MAKE A HIT	Patsy and Friends 78
16. WHEN YOU'RE WEARING THE BALL AND CHAIN. <i>Trio</i>	Bunkie and Corksey 83
17. WHY SHOULD WE STAY HOME AND SEW? <i>Trio</i>	Margaret, Jane and Birdie 86
18. YOU'RE THE ONLY ONE FOR ME. <i>Duo</i>	Ruth and Kim 90
19. FINALE	94

Overture

VICTOR HERBERT

Tempo di Valse

ff *ffz brillante* *ffz* *sfz*

sfz

ffz *ffz*

attacca *sfz*

Poco, meno

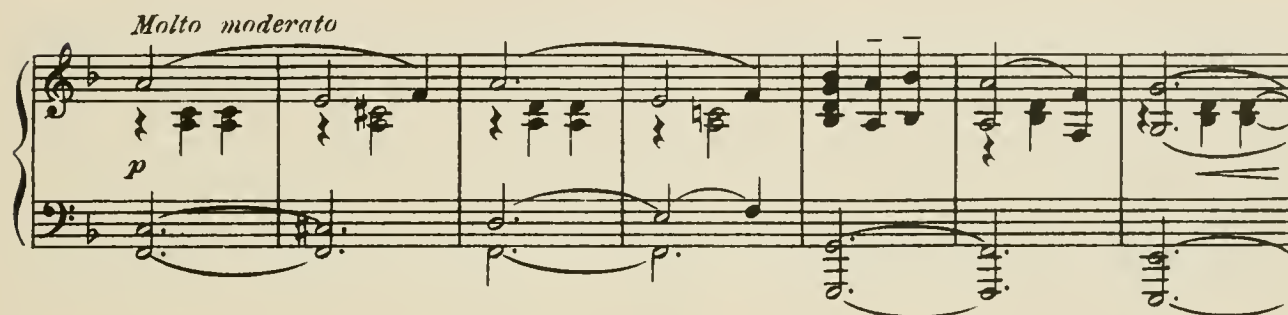
poco rit. piu rit.

f sfz



Molto moderato

p



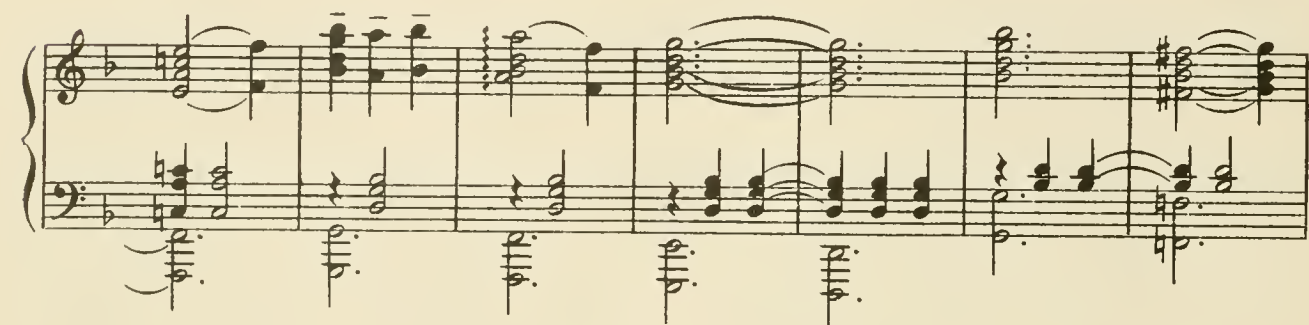
espress.





First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The right hand plays a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. A crescendo hairpin is visible. The instruction *sempre cresc. ed animato* is written above the right hand.

sempre cresc. ed animato



Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and the left hand continues with rhythmic patterns. A crescendo hairpin is present.



Third system of musical notation. The right hand has a melodic line with some grace notes. The left hand plays a steady accompaniment. A crescendo hairpin is visible. The instruction *f sempre cresc.* is written above the right hand.

f sempre cresc.



Fourth system of musical notation. The right hand plays a series of chords, and the left hand continues with a rhythmic accompaniment. A crescendo hairpin is visible.



Fifth system of musical notation. The right hand features a melodic line with a *loco* marking above it. The left hand plays a steady accompaniment. The instruction *allargando* is written above the left hand, and *ff* is written below the left hand. The instruction *poco rit.* is written above the right hand.

allargando

loco

ff

poco rit.

Allegro giocoso

a tempo

sfz

p

p

marcato

p

p

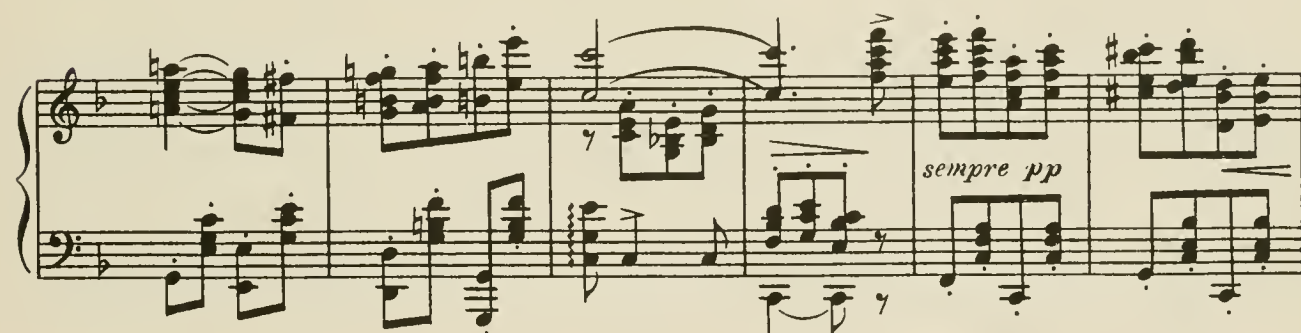
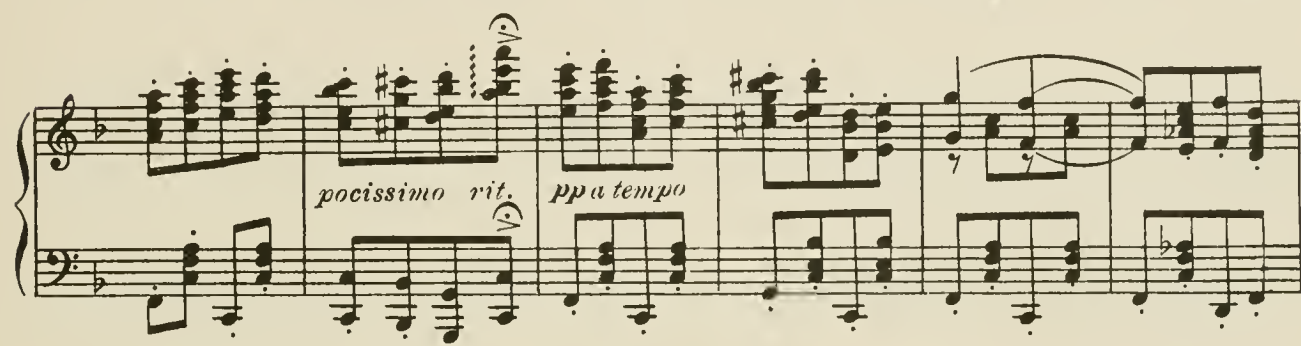
First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features eighth and sixteenth notes with various dynamics including *f*, *fz*, and *fz*.

Second system of musical notation. Treble and bass staves. Key signature: two sharps. Dynamics include *fz*, *p*, *fz*, *fp*, and *p*.

Third system of musical notation. Treble and bass staves. Key signature: two sharps. Dynamics include *fz*, *f*, and *ff*.

Fourth system of musical notation. Treble and bass staves. Key signature: two sharps. The system includes a tempo change to *Meno mosso.* and a section marked *Bells*. Dynamics include *ffz*, *ffz*, *mf*, and *ff*.

Fifth system of musical notation. Treble and bass staves. Key signature: two sharps. The system includes a tempo change to *poco accel.* and a section marked *poco rit.*. Dynamics include *f*, *p*, *f*, *p*, and *p*.

Meno mosso

poco accel.

f cresc.

poco allargando *sfz ff* *poco accel.*

Grandioso e tutta forza

poco a poco allargando

fff

allargando

fff

poco rit.

lento

ff a tempo

Snare Drum

ff

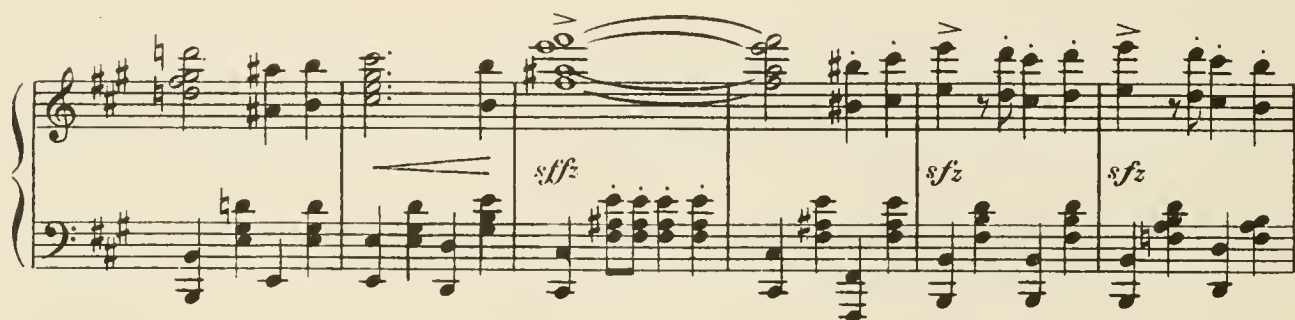
sfz

ff

ff poco pesante

a tempo

sfz



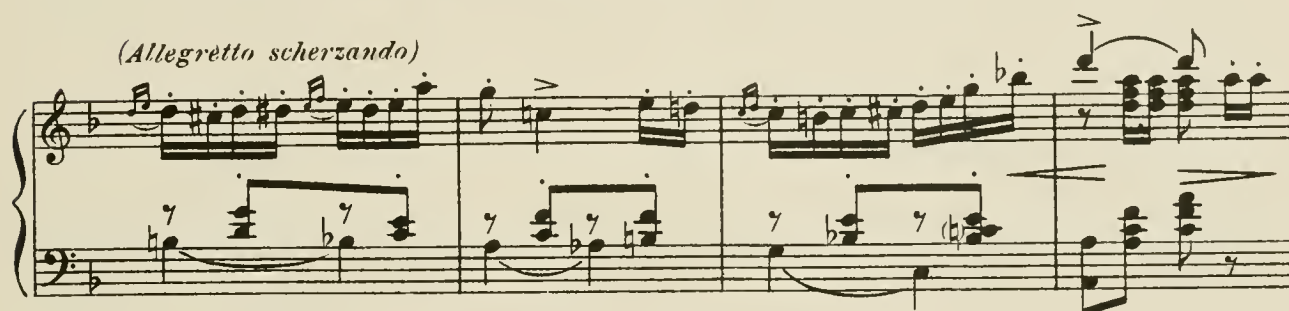
Curtain Music

Nº 1

ACT I

VICTOR HERBERT

Allegro

*(Allegretto scherzando)*

The More I See Of Others, Dear, The Better I Like You

No. 2 (An Imitation of the Present Day Ragtime Song)

1B

Animato

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 2/4 time, marked *Animato*. The piano part features a rhythmic bass line and a more melodic upper line. The vocal part enters with the lyrics 'She said, "Dear!" Two years passed!'. The piano accompaniment includes a *sfz* (sforzando) marking and a *gra...* (grace notes) marking. The vocal part continues with the lyrics 'What do I hear? That ev-'ry pret ty lit - tle skirt With- Mar - ried at last, They did a lit - tle "hon - ey - moon - ing,"'. The piano accompaniment continues with a similar rhythmic pattern.

She said, "Dear!"
Two years passed!

What do I hear? That ev-'ry pret ty lit - tle skirt With-
Mar - ried at last, They did a lit - tle "hon - ey - moon - ing,"

in a mile you try to flirt with! I just won't
 "lov - ey dov - ey" sort of "spoon - ing," then set - tled

stand for it! See! Not while you're en-gaged to mar-ry
 down to their life! Just a reg - 'lar hus - band and a

me! _____ He said "Oh" I did - n't know
 wife! _____ Soon, each day, "wif - ey" would stray,

That you would mind a lit - tle tri - flin' so! These
 Down to the tan - go par - lors on Broad - way' She

girls that you're com - plain - ing of strong! When
had the boys all rushin' her

REFRAIN
rit.

On - ly serve to em - pha - size my love. Be - cause, The
hub - by kicked, she sang to him this song: You know, The

p a tempo
more I see of oth - ers, dear, The

bet - ter I love you! In - deed I

do! _____ You lit - tle dev - il.

On the lev - el! But I hard - ly know why this is so, Be -

lieve me though it's true! The more I see of

oth - ers, dear, The bet - ter I love you! _____

ff *D.S.*

No. ²~~3~~^a

The Love Theme

Andante mosso

vibrato e molto espressivo.

'Cello

Piano

*p**poco rit. pp a tempo**express.*

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is for the voice, marked with a soprano clef (C1) and a "p." (piano) dynamic. It contains a melody with notes and rests, including a key signature change to one sharp (F#) in the second measure. The middle staff is for the piano accompaniment, marked with a treble clef. It features a complex, arpeggiated accompaniment pattern. The bottom staff is for the piano accompaniment, marked with a bass clef. It contains a simple bass line with notes and rests. The entire score is written in ink on aged, yellowed paper.

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The voice part is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system shows the beginning of the song, with the voice part starting on a whole note and the piano part providing a harmonic accompaniment. The second system continues the melody and accompaniment, featuring various musical notations such as eighth notes, quarter notes, and rests. The score is presented on a yellowed, aged paper background.

p.

sempre cresc. e poco a poco piu agitato

p.

sempre cresc. e poco a poco piu agitato

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 3/4 time. The voice part begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a treble clef and a key signature of one sharp. The score is written in a single system. The music is in 3/4 time. The voice part begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a treble clef and a key signature of one sharp.

First system of musical notation, measures 1-4. The vocal line (treble clef) features a melodic line with a half note, a quarter note, and a half note. The piano accompaniment (grand staff) includes a flowing sixteenth-note pattern in the right hand and a bass line with a half note and a quarter note. The word *espress.* is written below the piano part in measure 4.

Second system of musical notation, measures 5-8. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment features a series of chords in the right hand and a bass line with a half note and a quarter note.

Third system of musical notation, measures 9-12. The vocal line includes a triplet of eighth notes (marked 3) and a half note. The piano accompaniment features a series of chords in the right hand and a bass line with a half note and a quarter note. The word *lunga* is written above the vocal line in measure 10, and *poco rit.* is written above the piano part in measure 12. The word *a piacere* is written above the piano part in measure 11, and *l.h.* is written above the piano part in measure 12.

Fourth system of musical notation, measures 13-16. The vocal line includes a half note and a quarter note. The piano accompaniment features a series of chords in the right hand and a bass line with a half note and a quarter note. The word *piu rit.* is written above the vocal line in measure 14, and *pp* is written below the piano part in measure 14. The word *ppp* is written below the piano part in measure 16.

No. 3^b

When You're Away!

Chorus for 16 Bars
4-5-6²⁵

Solos

Chorus
Verse
Chorus

Piano Solo

Moderato
a tempo

Though time may let us

Moderato
poco accel.

mp

rit.

Moderato
a tempo

p

some-times for-get, Un-til, with but a sigh, — The mem'-ries

of a pas-sion-ate love Turn ash-en-cold and die, — For

me there still can be but you! Come weal or woe, my love is true! Ah!

2

broaden
dear one, if you on - ly knew My heart when you're a - way!

p *rit.*

Slower, starting very softly
pp
3
When you're a - way, dear, how wear - y the lone - some hours! —

Slower
pp

Sun - shine seems gray, dear! The frag - rance has left the flow'rs! —

Ev - er I hear you, in seem-ing, Whisp - 'ring soft love-words to me!

Ah! If I knew'twere but dream-ing! Ne'er to be! _____

Encore

sempre crescendo ed animando

4 Then when you're near me, There's naught that I strive to do, —

sempre crescendo ed animando

Save to en-dear me more fond-ly, my love, to you! _____

Nev - er a - gain let us part, dear! I die with-out you, mine own!

allarg. Hold me a - gain to your heart! *rit.* I love you a lone! *pp* *rit.*

allarg. *rit.* *pp* *rit.* *tranquillo* *a tempo*

ritard. al Fine Love you, mine own! *piu rit.* Love you a -

dim. ritard. al Fine *piu rit.*

Allegro *pp* lone!

Allegro *pp*

Be Happy, Boys, To Night

No. 3A

1st TENOR. *FRESH* All

2nd TENOR. *CORKSEY* All

1st BASS. *SOLO KIM*
Good friends are we, so care-less and free, All

2nd BASS. *BUNKIE* All

PIANO (Accomp. only for rehearsal)

hap-py to be a-lone!— A

hap-py to be a-lone!— A

hap-py to be a-lone!— And come or go There's wait-ing you know, A

hap-py to be a-lone!— A

wel-come that's all our own! — To quench our thirst!

wel-come that's all that's all our own! To quench our thirst!

wel-come that's all your own! — A bot-tle at first To quench our thirst! To -

wel-come that's all our own! — To quench our thirst!

What joys! — And with noth - ing to fret us or

What joys! — And with noth - ing to fret us or

bac - co and cards! What joys! — And with noth - ing to fret us or

What joys! — And with noth - ing to fret us or

accel.

Pesante

ff *rit.*

hur - ry us, let us be hap - py, boys!

ff *rit.*

hur - ry us, let us be hap - py, boys! All to - geth - er then.

ff *rit.*

hur - ry us, let us be hap - py, boys! All to - geth - er then.

ff *rit.*

hur - ry us, let us be hap - py, boys!

ff Pesante *rit.*

Meno Mosso

Hap - py — boys! Be hap - py — as the gold - en hours take

Hap - py — boys! Be hap - py — as the gold - en hours take

marcato

Hap - py — boys! Be hap - py — as the gold - en hours take

Hap - py — boys! Be hap - py — as the gold - en hours take

Meno Mosso

marcato

Animato

flight! — Though sick - ness or sor - row May greet us to - mor - row, We

flight! — Though sick - ness or sor - row May greet us to - mor - row, We

flight! — Though sick - ness or sor - row May greet us to - mor - row, We

flight! — Though sick - ness or sor - row May greet us to - mor - row, We

Animato

have no cares to night! — To meet the old friends we have

have no cares to night! — To meet the old friends we have

have no cares to night! — To meet the old friends we have

have no cares to night! — To meet the old friends we have

a tempo *accel.*

a tempo *accel.*

accel. *a tempo*

cher - ished for long! To pass the glad mo - ments with wine and with song, Is

cher - ished for long! To pass the glad mo - ments with wine and with song, Is

cher - ished for long! To pass the glad mo - ments with wine and with song, Is

cher - ished for long! To pass the glad mo - ments with wine and with song, Is

allargando *ff* *rit.*

one of the pleas-ures for which we are strong! So be hap - py, boys, to night! —

one of the pleas-ures for which we are strong! So be hap - py, boys, to night! —

one of the pleas-ures for which we are strong! So be hap - py, boys, to night! —

one of the pleas-ures for which we are strong! So be hap - py, boys, to night! —

allargando *a tempo* *ff* *rit.*

No 33B

Finale Act I

"The Compact"

DUET

Allegro

RUTH

Ha! ha! ha! ha! ha! ha!

KIM

Ha! ha! ha! ha!

f *ffz* *f*

'Twill

We both have hit on a won - der - ful scheme!

ffz *fp* *fp*

re - al - ize my fond - est dream, I now am a com - pos - er!

'Twill gain for me that theme! We're

fp *fp*

marcato

We both hate things sen - ti -

prac - ti - cal, for we both hate your sil - ly sen - ti -

men - tal. We are two ma - chines! that's

men - tal na - ture. This but means we're two ma - chines ac - cord - ing to our

all! Just two ma - chines and noth - ing more! You'll write the book! I'll

com - pact! Just two ma - chines and noth - ing more! I'll write the book! You'll

write the score! _____

write the score! _____

3

fz

At last we're quite a - greed! 'Tis for - tun - ate in -

At last we're quite a - greed! 'Tis for - tun - (ate) in -

4

sfz *fp* *fp* *fp*

decd, that we are both so sen - si - ble! In fact 'tis re - pre -

deed, that we are both so sen - si - ble! In fact 'tis re - pre -

fp

hen - si - ble, When dif - fer - ence of sex dis - qual - i - fies or

hen - si - ble, When dif - fer - ence of sex dis - qual - i - fies or

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are 'hen - si - ble, When dif - fer - ence of sex dis - qual - i - fies or'. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand. There are dynamic markings like '>' (accent) and 'fp' (fortissimo) throughout the system.

wrecks A pair who might col - la - bor - ate up - on a work which

wrecks A pair who might col - la - bor - ate up - on a work which

The second system of the musical score continues the vocal and piano parts. The lyrics are 'wrecks A pair who might col - la - bor - ate up - on a work which'. The piano accompaniment features a more complex texture with chords and moving lines. There are dynamic markings such as 'fp cresc.' (fortissimo crescendo) and 'fp' (fortissimo) in the piano part.

might be great! Let's trust that no such dis - mal fate shall o - ver - take us

might be great! Let's trust that no such dis - mal fate shall o - ver - take us

The third system of the musical score concludes the page. The lyrics are 'might be great! Let's trust that no such dis - mal fate shall o - ver - take us'. The piano accompaniment includes a red box with the number '5' above a specific measure. The system ends with a final chord in the piano part. Dynamic markings like 'fp' (fortissimo) are present.

two! Shake!

two! Shake!

molto cresc. *poco accel.* *f*

shake! shake! shake!

shake! shake! shake! Just two ma -

sfz. cresc. molto

and noth - ing more! I'll write the score!

chines I'll write the book!

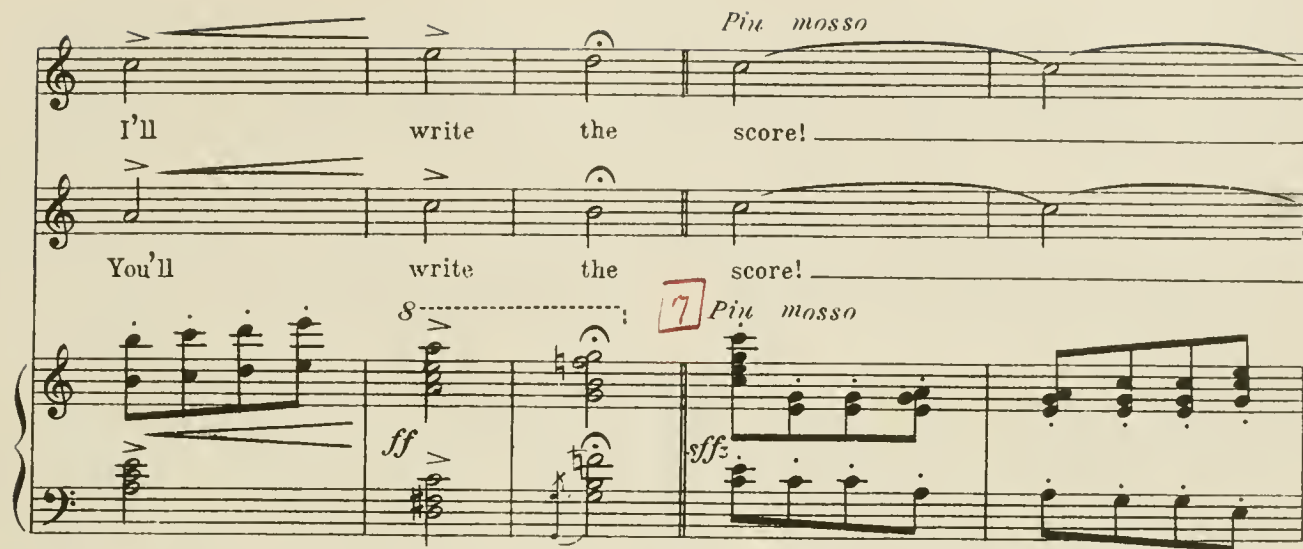
Piu mosso

I'll write the score! _____

You'll write the score! _____

8 **7** *Piu mosso*

ff *ffz*



8

ffz

End of Act I

Entr' Acte II

No 8 $3\frac{1}{2}$

Allegro

f

ff

animato

p

fp

poco rit.

espress.

f

ff

8

2 *Moito moderato*

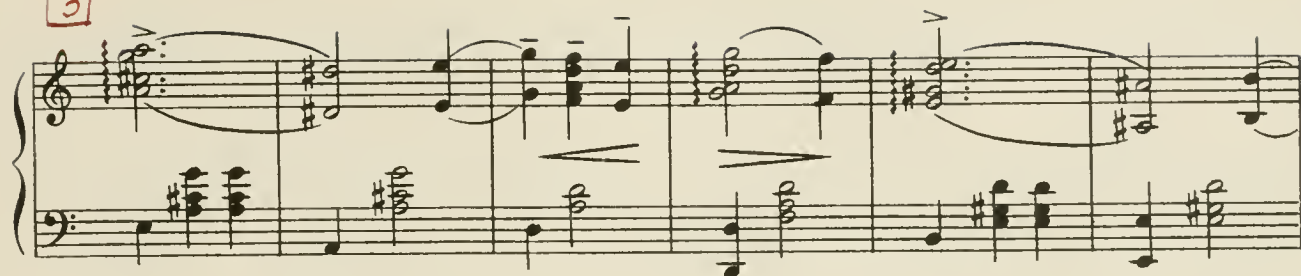
a tempo

ff lunga

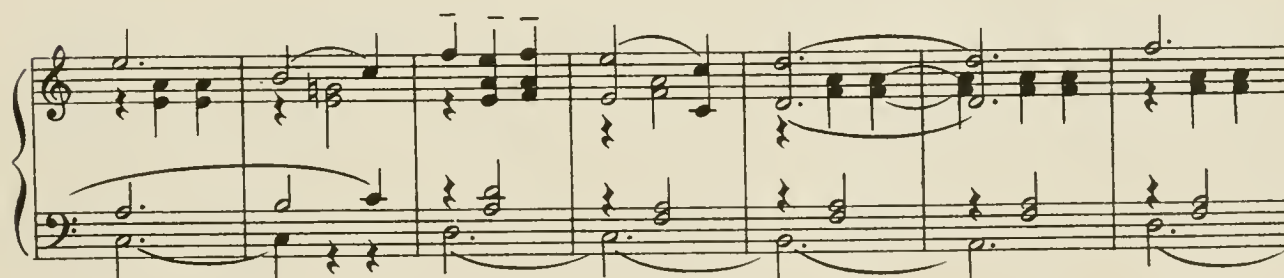
p poco rit.

p

3



4





No. 4

Opening Act II And Song

"Personality"

(Patsy and Girls)

Allegro moderato

f *sf* *ff* *molto cresc.* *pp* *sempre pp*

1 2

9

First system of a piano score. The right hand features complex chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo and dynamics markings are *pocissimo rit.* and *pp a tempo*.

pocissimo rit. *pp a tempo*

Second system of the piano score. The right hand continues with dense chordal textures. A red box with the number 3 is placed above the first measure of the right hand. The dynamic marking *pp* is present.

pp

Third system of the piano score, showing further development of the arpeggiated patterns in the right hand and the accompaniment in the left hand.

Fourth system of the piano score. A red box with the number 4 is placed above the first measure of the right hand. The tempo and dynamics markings *pocissimo rit.* and *pp a tempo* are repeated.

pocissimo rit. *pp a tempo*

Fifth system of the piano score, consisting of two measures. The first measure is marked with a first ending bracket (1.) and the second with a second ending bracket (2.). The tempo marking *Poco animato* appears at the start of the second measure, along with a forte (*f*) dynamic.

1. 2. *Poco animato* *f*

PATSY

Some peo - ple call "act - ing" a

5

p a tempo

la - bor ex - act - ing, And they pull this tire - some "high - brow" stuff! But the

marcato *p* *marcato*

fact re - mains it's all a "bluff." We oft - en get word of some act - ress un -

b

p

heard of Who in one short night be - comes the rage And the id - ol of the

poco rit.

stage! Let me say, if I may, it is per-son-al-i-ty!—

poco rit.

REFRAIN
Meno mosso

There's ev'-ry-thing in per-son-al ap-pea-rance!— With per-se-ve-rance.

p *f*

poco rit. *a tempo*

— and pro-per press-work, You may man-age to find ma-ny rich and gen-er-ous "ad-

pocissimo rit. *ppa tempo*

her-ents"— Who will as-sist you in ma-ny lit-tle ways! — Real

act-ing is all right but "on the qui - et" — Why should I try it —

pp

— when I'm a ri - ot play-ing just my - self? Your "art" will nev - er

poco rit. *a tempo*

pocissimo rit. *ppa tempo*

get you a - ny mon - ey! 'Tis fun - ny! But it's your per - son -

1. al - i - ty that pays! — 2. There's pays! —

poco accel. *f*

(written out in orch. parts)

2

DANCE
Allegro

Handwritten musical score for "DANCE Allegro" on page 48. The score consists of six systems of piano accompaniment. Each system has a treble and bass staff. Red handwritten numbers 15, 16, 17, and 12 are placed above certain measures. Dynamic markings include *sfz* and *ffz*. The piece ends with a first and second ending bracket.

System 1: Treble staff begins with a red circled "15".

System 2: Treble staff has a red circled "16" above the fourth measure. *sfz* marking is present in the bass staff.

System 3: Treble staff has a red circled "17" above the sixth measure. *sfz* marking is present in the bass staff.

System 4: Treble staff has a red circled "12" above the second measure. *sfz* marking is present in the bass staff.

System 5: Treble staff has a red circled "12" above the second measure. *sfz* marking is present in the bass staff.

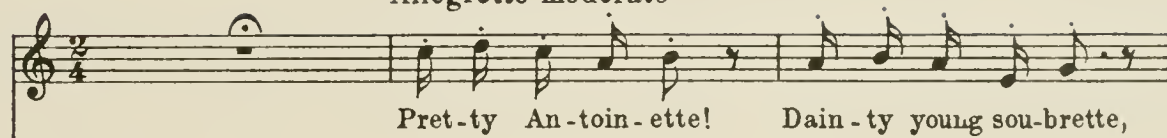
System 6: First ending (1.) and second ending (2.) are indicated. *ffz* markings are present in the bass staff.

Antoinette

No 85

Rennée

Allegretto moderato



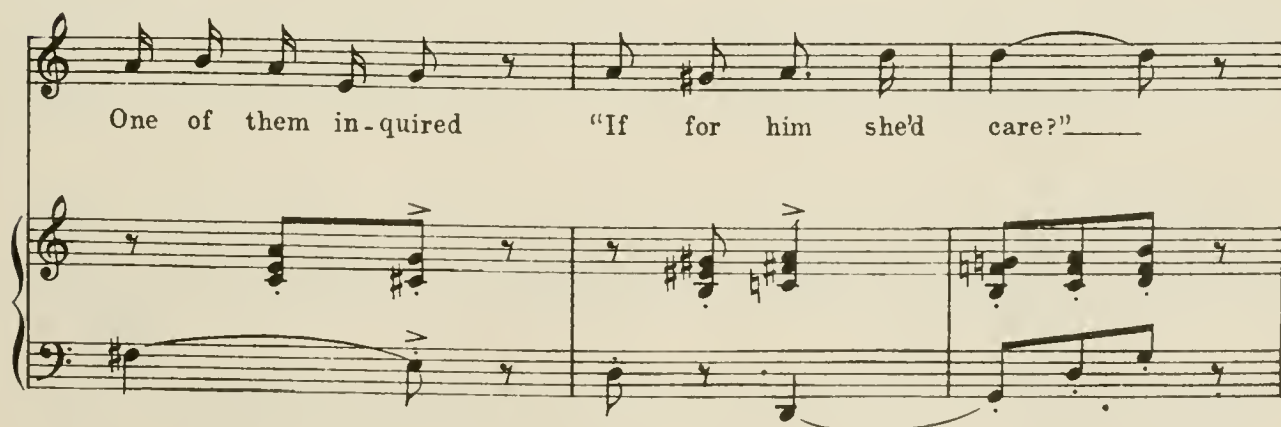
Allegro



Wore an an - gel face and ba - by stare! All the men ad-mired!



One of them in-quired "If for him she'd care?"



"Yes," said An-toin-ette, "If you won't for-get First to buy me

one im-port-ant thing!" "What is that?" said he, "Noth-ing much!" said she,

"Just a wed-ding ring!"

DANCE Poco piu moto

p *p* *cresc.* *ed* *accel.*

accel. *poco rit.*

First system of musical notation. The treble staff features a melodic line with a crescendo hairpin and a *8va.* marking. The bass staff has a bass line with an *accel.* marking. A *poco accel.* marking is placed between the staves.

Second system of musical notation. The treble staff begins with a *8* measure rest, followed by a *loco* marking. The bass staff has a *poco rit.* marking. The system concludes with *accel.* markings in both staves.

Third system of musical notation. The treble staff contains several *V* (accents) and a *poco rit.* marking. The bass staff has an *accel.* marking.

Vocal line with lyrics: *poco rit.*
Oh, a care - ful lit - tle girl was An - toin - ette!—

Fourth system of musical notation. The treble staff has a *poco rit.* marking. The system ends with a *8va* marking and *sfz* (sforzando) markings in both staves.

No 86

Here's To The Land We Love, Boys!

DUET - Patsy and Kim and Chorus

Tempo di Marcia

Kim

Ah! See the
The la - dies

f *8va..... loco* *sfz* *sfz p* *f* *sfz* *sfz*

Patsy

sol - dier lad go march - ing to war!
all ad - mit a sold - ier has charms!

Al - tho' he has no i - dea
When he in - structs'em in the

sfz *sfz*

Kim

what it is for!
us - age of arms!

With flags and ban - ners fly - ing,
No chance he takes of miss - ing,

the en - e -
in shoot - ing

sfz *sfz*

Patsy

my de-fy-ing, While crowds are cry-ing "Hip! Hur-rah!"
or in kiss-ing! A lit-tle flirt-ing nev-er harms!

Kim Patsy

He'll brave-ly rush in-to the thick of the fray! Al-tho' he'd
But hark! a-gain we hear the roar of the guns! The en-e-

Kim

rath-er rush the op-po-site way! With vic-t'ry still his mot-to,
my is on them! Our he-ro runs! If pris-on-er he's tak-en,

Patsy Kim Patsy

He fights be-cause he's got to. When bu-gle sound the call "To Arms!" Tān-ta
With brav-er-y un-shak-en. Al-tho' he's fak-in' he will sing.

ra ta ta ta ta ta ta! Tan-ta ra ta ta ta ta

ta! Tan-ta ra! Tan-ta ra! Tan-ta ra! ———

Kim
Here's to the land we love, boys, Home of the

Patsy
brave and free! ——— While our flag is proud-ly wav-ing up a -

Kim

bove, boys! — We will nev - er bow the neck nor bend the knee! —

Patsy

— The girls that we left be - hind, boys! Faith - ful and

Kim

true they stand! — So then here's a health for - ev - er to the

Patsy

land we love! And here's to the love we land! —

All Girls

Here's to the land we love, boys! Home of the

Kim

fff poco pesante *a tempo*

brave and free! While our flag is proud-ly wav - ing up a -

sfz *sfz*

bove, boys! We will nev - er bow the neck nor bend the knee! The

sfz *sfz*

girls that we left be - hind, boys, faith - ful and

The first system of the musical score, measures 1-4. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "girls that we left be - hind, boys, faith - ful and".

true they stand! So then here's a health for - ev - er to the

The second system of the musical score, measures 5-8. The vocal melody continues with a long note on "stand!" followed by a breath mark. The piano accompaniment features a sustained chord. The lyrics are: "true they stand! So then here's a health for - ev - er to the".

land we love and here's to the love we land!

The third system of the musical score, measures 9-12. The vocal melody concludes with a final note on "land!". The piano accompaniment features a final chord. The lyrics are: "land we love and here's to the love we land!".

No 7

Tell It All Over Again

Tempo di Valse, Moderato

Ah! When in sweet

mp *poco rit* *a tempo*

rapt - ures of love ~~en~~ en - fold ~~the~~ Close,

my close to ~~your~~ heart. dear, Press-ing your lips to mine. —

I can but be-lieve, dear. all that you have told me,

Prom-is-es that fill my soul And thrill me like wine.— You

poco rit.

REFRAIN

swear to love ^{you} ~~me~~ for - ev - er! Just as you love me to -

Pa tempo

day! — You kiss me, dear, But some-times I fear, Our

poco rit. a tempo

mo - ment of part - ing is all too near! - You say "our

poco rit.

lives shall be sun - shine!" Nev - er a storm-cloud or

rain! And now that ~~you~~ ^{my} sto - ry of love ~~you~~ ^{I've} told; *Ill*

p poco rit.

Tell it all o - ver a - gain! - You gain! -

p poco rit. *p* *poco rit.*

Repeat for Dance

No. 18

Connubial Bliss

Sextet

Moderato

BUNKIE

Musical score for Bunkie's part of "Connubial Bliss". The score is in 2/4 time, key of D major. It features a vocal line with lyrics "I do con-fess I'm" and a piano accompaniment. The piano part includes dynamic markings: *mp*, *poco accel.*, and *p*. The vocal line has a fermata over the word "con-fess".

JANE

CORKSEY

Musical score for Jane and Corksey's part of "Connubial Bliss". The score is in 2/4 time, key of D major. It features a vocal line with lyrics "hap-py, boys, to have this lit-tle las-sie! Oh! thank you, dear! Your" and a piano accompaniment. The piano part includes dynamic markings: *mp*, *poco accel.*, and *p*. The vocal line has a fermata over the word "las-sie!".

BIRDIE

FRESH

Musical score for Birdie and Fresh's part of "Connubial Bliss". The score is in 2/4 time, key of D major. It features a vocal line with lyrics "hap-pi-ness can-not com-pare with mine! That's sweet of you! I" and a piano accompaniment. The piano part includes dynamic markings: *mp*, *poco accel.*, and *p*. The vocal line has a fermata over the word "mine!".

will ad - mit that both your wives are "clas - syl" But

MARGARET *poco rit.* *piu rit.*
Oh! John, now please! BUNKIE, CORKSEY and FRESH
here's the girl All three of you are fine!

poco rit. *piu rit.* *allegro*

Piu mosso
sfz MARGARET
Oh! Is there an - y - thing to e - qual this? Man and wife! All through life
sfz JANE and BIRDIE
Oh! Is there an - y - thing to e - qual this? Man and wife! All through life
sfz FRESH and CORKSEY
Oh! Is there an - y - thing to e - qual this? Man and wife! All through life
sfz BUNKIE
Oh! Is there an - y - thing to e - qual this? Man and wife! All through life

Piu mosso
sfz *p* 2nd time *pp*

MARGARET

sfz *p*

in an E - ly - si - um with naught a - miss, and years of love be -

sfz *p*

in an E - ly - si - um with naught a - miss, and years of love be -

sfz *p*

in an E - ly - si - um with naught a - miss, and years of love be -

sfz *p*

in an E - ly - si - um with naught a - miss, and years of love be -

poco rit. *sfz* *a tempo* *p*

fore us! No! We shall nev-er, nev-er dis - a - gree! Our one wish

poco rit. *sfz* *a tempo* *p*

fore us! No! We shall nev-er, nev-er dis - a - gree! Our one wish

poco rit. *sfz* *a tempo* *p*

fore us! No! We shall nev-er, nev-er dis - a - gree! Our one wish

poco rit. *sfz* *a tempo* *p*

fore us! No! We shall nev-er, nev-er dis - a - gree! Our one wish

poco rit. *f*

seems to be on - ly to love for - ev - er! Part - ing nev - er!

seems to be on - ly to love for - ev - er! Part - ing nev - er!

seems to be on - ly to love for - ev - er! Part - ing nev - er!

seems to be on - ly to love for - ev - er! Part - ing nev - er!

f *p*

1. 2.

Sweet con-nu-bial bliss is this! this! _____

Sweet con-nu-bial bliss is this! this! _____

Sweet con-nu-bial bliss is this! this! _____

Sweet con-nu-bial bliss is this! this! _____

p *a tempo* *p* **DANCE**



First system of musical notation. The treble clef staff features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. The tempo marking *a tempo* is present in the first measure of the bass staff.



Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and slurs. The bass clef staff features a series of chords and eighth notes. The dynamic marking *fp* (fortissimo piano) is present in the second measure of the bass staff.



Third system of musical notation. The treble clef staff continues the melodic line with eighth notes and slurs. The bass clef staff features a series of chords and eighth notes. The dynamic marking *fp* (fortissimo piano) is present in the second measure of the bass staff.



Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes and slurs. The bass clef staff features a series of chords and eighth notes. The dynamic marking *fp* (fortissimo piano) is present in the second measure of the bass staff.



Fifth system of musical notation, consisting of two measures. The first measure is marked with a first ending bracket and a first ending sign. The second measure is marked with a second ending bracket and a second ending sign. The dynamic markings *f* (fortissimo) and *p* (piano) are present in the first measure, and *fz* (fortissimo) is present in the second measure.

No ~~8~~ 9

Finale Act II

RUTH (off Stage) *sempre crescendo e animando*

Then when you're near me, There's naught that I strive to do, —

Save to en - dear me more fond - ly, my love, to you! —

Nev - er a - gain let us part, dear! I die with - out you, mine own!

allarg. *rit.* *rit.*
Hold me a - gain to your heart! I love you a - lone! —

Entr' Acte III

No 9½

Moderato

Bells

f

f poco accel.

poco rit.

Meno mosso

sempre pp

pocissimo rit.

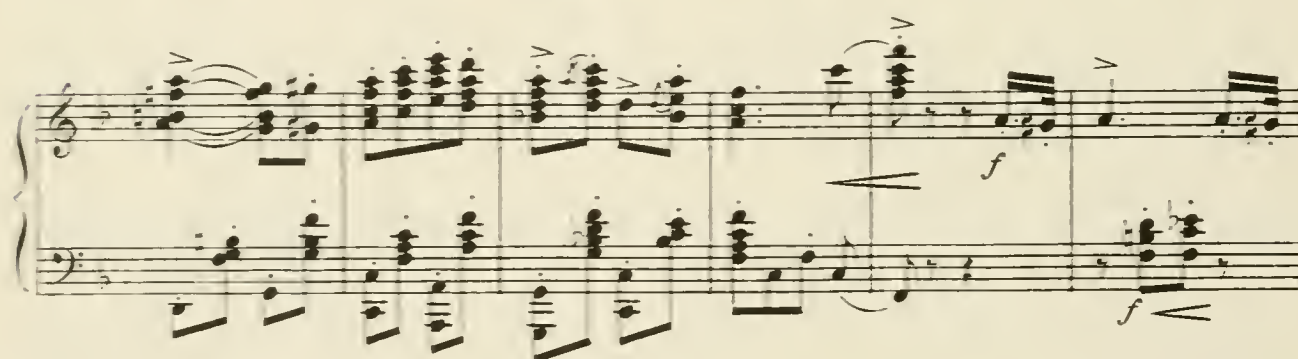
pp a tempo



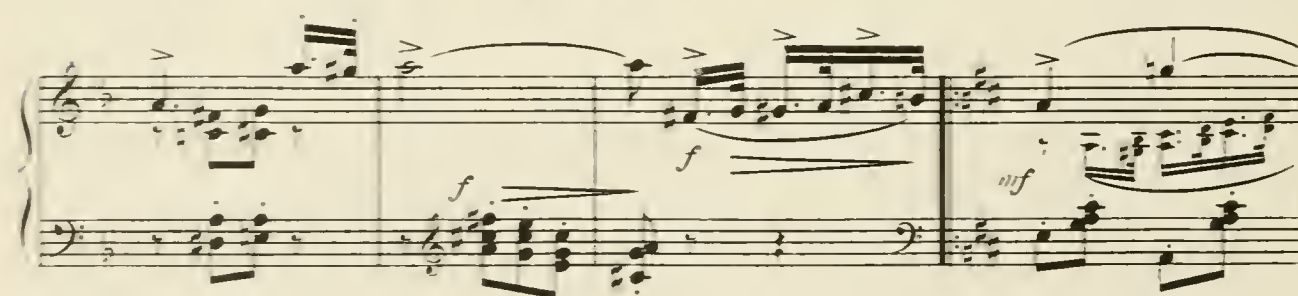
First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *pp* (pianissimo) and includes various chords and melodic lines.



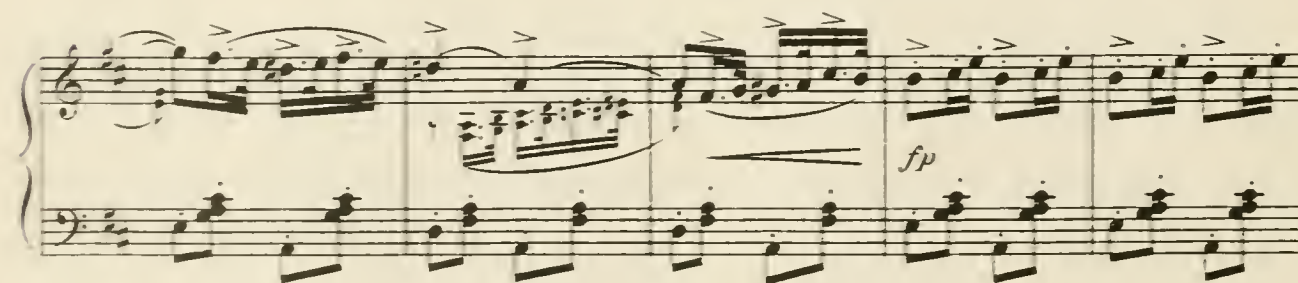
Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *molto rit.* (molto ritardando) and *a tempo* (return to tempo). It includes various chords and melodic lines.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *f* (forte) and includes various chords and melodic lines.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *f* (forte) and *mf* (mezzo-forte). It includes various chords and melodic lines.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *fp* (fortissimo-piano) and includes various chords and melodic lines.

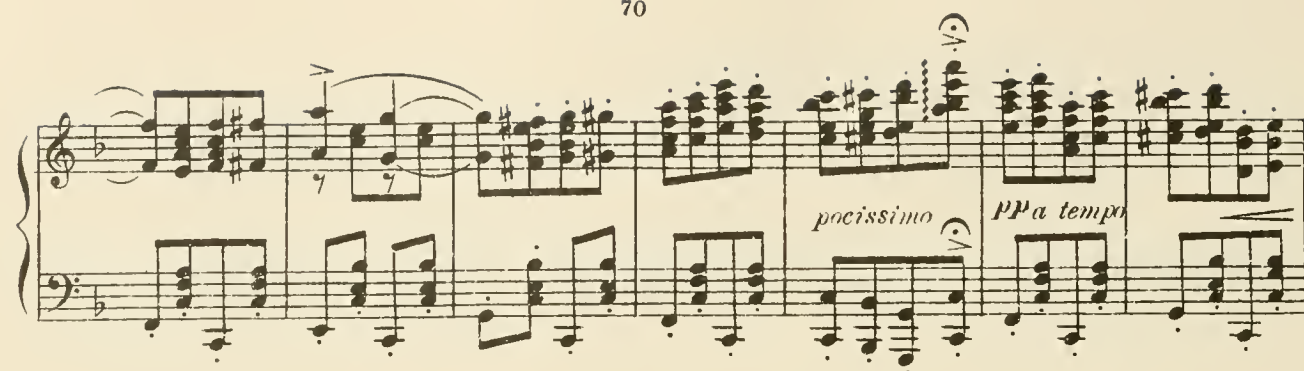
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present in the middle of the system.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and accents. The bass staff has a steady accompaniment. A dynamic marking of *fp* (fortissimo piano) is visible.

Third system of musical notation, divided into two measures. The first measure is marked with a first ending bracket and a dynamic of *f* (forte). The second measure is marked with a second ending bracket and a dynamic of *fp*. The treble staff has a melodic line with slurs and accents, and the bass staff has a harmonic accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, and the bass staff has a harmonic accompaniment. The system is marked with *mf* (mezzo-forte) and includes the instruction *Bells* above the treble staff. A dynamic marking of *f* (forte) is also present.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, and the bass staff has a harmonic accompaniment. The system is marked with *poco rit.* (poco ritardando) and includes the instruction *Meno mosso* above the treble staff. A dynamic marking of *f* (forte) is also present.



First system of musical notation, featuring a treble and bass staff. The treble staff contains complex chords and arpeggiated figures, while the bass staff provides a steady accompaniment. Dynamics include *pocissimo* and *pp a tempo*.



Second system of musical notation, continuing the piece. The treble staff features more complex chordal textures, and the bass staff maintains the accompaniment. Dynamics include *pocissimo* and *pp a tempo*.



Third system of musical notation, continuing the piece. The treble staff features more complex chordal textures, and the bass staff maintains the accompaniment. Dynamics include *pocissimo* and *pp a tempo*.



Fourth system of musical notation, continuing the piece. The treble staff features more complex chordal textures, and the bass staff maintains the accompaniment. Dynamics include *pocissimo rit.* and *pp a tempo*.



Fifth system of musical notation, concluding the piece. The treble staff features more complex chordal textures, and the bass staff maintains the accompaniment. Dynamics include *Piu mosso*, *poco accel.*, *f*, *p*, and *ffz*.

No. 10

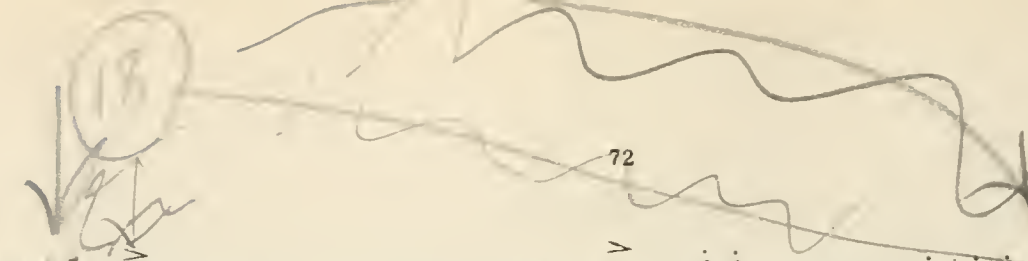
Opening Act III

Tempo di Valse.

The musical score is written for piano and consists of five systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked "Tempo di Valse." The score includes various dynamic markings and musical notations:

- System 1:** The first staff begins with a *ff* marking. The second staff has a *ff* marking. The first staff has a *ffz brillante* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking.
- System 2:** The first staff has a *ffz* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking.
- System 3:** The first staff has a *ffz* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking.
- System 4:** The first staff has a *ffz* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking.
- System 5:** The first staff has a *ffz* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking. The first staff has a *ffz* marking. The second staff has a *ffz* marking.

Handwritten: 18



ff

Handwritten: *ff*



PATSY and SIX GIRLS (Toasting Kim)

Handwritten: *ff*

Here is health! Here is wealth! and a great suc - cess! May they

Handwritten: *ff* *sfz* *sfz* *sfz* *sfz*

Handwritten: *ff* *sfz* *sfz* *sfz* *sfz*

say that your play is a "hit," no less! Fill the glass-es then and

Handwritten: *sfz* *sfz* *sfz*

once a - gain! a toast! *unis* To be - loved Kim, we're

all for him! Our host! *cl* We have met, to for -

get ev-'ry care to - night! Not to think but to drink and be

gay and bright! *unis* All to - geth-er then! But once a - gain, here's how! _____

unis.

With mer-ry mo-ments fly-ing by, be hap-py now!

(With knives and forks on glasses and plates)

ff poco rit. *a tempo*

Tra la la la la! Tra la la la la!

ff poco rit. *a tempo un poco meno*

Tra la la la la la la la la la la la la la la la

First system of the musical score. It consists of three staves: a vocal line, a piano accompaniment (treble and bass clef), and a guitar line (single staff). The vocal line has the lyrics "tra la la la la! tra la la la la!". The piano accompaniment features chords and moving lines in both hands. The guitar line has a simple melody.

Second system of the musical score. The vocal line includes the lyrics "Tra la la la la! Tra la la Tra la la la la!". Above the vocal line, there are handwritten annotations: "Tutti" and "sffz unis.". A circled handwritten note "Segue 19" is written to the right of the system. The piano accompaniment continues with chords and moving lines. The guitar line has a simple melody.

Third system of the musical score. The vocal line includes the lyrics "(Whistling) a tempo". Below the vocal line, there are handwritten annotations: "poco rit. pp" and "pp a tempo". A red box containing the number "6" is written above the piano accompaniment. The piano accompaniment continues with chords and moving lines. The guitar line has a simple melody.



The first system of musical notation consists of five staves. The top staff is a single line with a key signature of two sharps (F# and C#) and a common time signature. It contains a sequence of eighth and quarter notes. The second staff is a single line with a treble clef, also in two sharps and common time, featuring a melodic line with various note values and rests. The third and fourth staves are grouped by a brace on the left, representing the piano accompaniment. The third staff has a treble clef and the fourth has a bass clef, both in two sharps and common time. They contain block chords and some moving lines.



The second system of musical notation also consists of five staves. The top staff continues the single-line melody with eighth and quarter notes. The second staff is a single line with a treble clef, featuring a melodic line with various note values and rests. The third and fourth staves are grouped by a brace on the left, representing the piano accompaniment. The third staff has a treble clef and the fourth has a bass clef, both in two sharps and common time. They contain block chords and some moving lines.



The third system of musical notation consists of five staves. The top staff continues the single-line melody with eighth and quarter notes. The second staff is a single line with a treble clef, featuring a melodic line with various note values and rests. The third and fourth staves are grouped by a brace on the left, representing the piano accompaniment. The third staff has a treble clef and the fourth has a bass clef, both in two sharps and common time. They contain block chords and some moving lines. Dynamic markings include *sfz* (sforzando) and *p* (piano).

7 Dialog.

First system of musical notation. The key signature is two sharps (F# and C#). The tempo/mood is marked *pp sempre*. The music features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, while the left hand plays a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with intricate melodic lines, including some slurs and accents. The left hand maintains its accompaniment pattern.

Third system of musical notation. The right hand features a long, flowing melodic line with many slurs and accents. The left hand continues with the accompaniment.

Fourth system of musical notation. The right hand has a long, flowing melodic line with many slurs and accents. The left hand continues with the accompaniment.

Fifth system of musical notation. The system is divided into two parts. The first part, marked '1.', shows a melodic line in the right hand with a long slur. The second part, marked '2.', shows a melodic line in the right hand with a long slur, followed by a *rit.* (ritardando) marking and a *ppp* (pianississimo) marking. The left hand continues with the accompaniment.

No. 11 "You Have To Have A Part To Make A Hit"

Patsy and Girls

11

Animato

f *sfz* *fp a tempo* *sfz* *sfz* *sfz* *sfz* *fp>*

It's ter-ri-ble the
I start-ed do-ing

way these au-thors cramp my style! By hand-ing me a
"eight-a-day" at Con-ey Isle! My "act" was a bur-

part to play like that! In goin' to get so
lesque of op'-ra bouffe! There Ham-mer-stein dis-

"sore" a-bout it aftr a while, That I'll just leave the
cov-ered me and "cleaned a pile" By book-ing me all

whole pro-fes-sion flat! Id like a lit-tle
sun-mer on his "roof!" Be-las-co, then, and

p grazioso

sfz *f* *p*

1

com-e-dy, Where I can do a "spe-cial-ty" But no such luck for
Dill-ing-ham; And Cohan and Har-ris, George and Sam; The Shu-berts, Froh-man,

me! Oh no! Im al-ways draw-ing
Woods K and E, All sent for me, for

sfz *p*

fp cresc. *sfz* *p*

parts, I hate, Where Im for-ev-er play ing "straight" While the com-
dif-'rent parts, but on the square, they've got no hearts! The sal-a-

f *scornfully colla voce*

fp

REFRAIN

ff e - dian "steals the show!" *p* Well, say! I
ry they of - fered me! You know, I

2 *Allegro moderato*

ff a tempo *fz* *ffz* *p*

fz

a tempo (staccato)

3 may not be so good, but I'm as good as the parts they
may not be so good, but I'm as good as the parts they

p a tempo

Were

write! The same old "stuff" with scarce an al - ter -
write! They al - ways act a - shamed to let you

p

portato

a - tion! I nev - er need to
read them. They tell you that they'll

marcato

stud - y, For I know all the lines at sight. The
 "fix - 'em up" Be - fore the op - 'ning night, And

same old "gags" for ev - 'ry sit - u - a - tion. *p* I'd
 add some fun - ny lines! Well say! they need them! *p* These

like to get a chance at some - thing diff - 'rent on - ly
 au - thorstake an old and mus - ty joke - book from a

once! shelf. If it was just a fat and fun - ny
 They get a "laugh" or two from that and

"Hit!"
quit!

You'd see the star re -
And so I find, it's

sign - ing af - ter I had done my 'stunts!' But you
saf - er just to write your "stuff" your - self, For you

have to have a part to make a hit! You
have to have a part to make a hit! GIRLS

That's true! You

have to have a part to make a hit!

have to have a part to make a hit!

ff sfz sfz sfz sfz sfz

"When You're Wearing The Ball And Chain"

No 12

Trio

Fresh, Corksey and Bunkie

Animato

Piano introduction in E-flat major, 4/4 time. The music is marked 'Animato'. It features a driving bass line and a melody in the right hand. The introduction ends with a 'Poco rit.' (slightly slower) and 'dim.' (diminuendo) marking.

Meno mosso
FRESH

Vocal entry for Fresh, marked 'Meno mosso'. The lyrics are: "Bach - e-lors don't learn a bit of sense, From their mar - ried I am up and out at break of day, 'Wif - ie' bare - ly". The music is in E-flat major, 4/4 time. A red box with the number '1' is placed over the first measure of the vocal line.

CORKSEY

Vocal entry for Corksey. The lyrics are: "friends' ex - pe - ri - ence! They just stick their heads in - to the noose makes the mat - i - neel! My wife phones for ev' - ry - thing we buy,". The music is in E-flat major, 4/4 time.

Vocal entry for Bunkie. The lyrics are: "Like a sil - ly sen - ti - men - tal goosel high! Then she won - ders why the bills are". The music is in E-flat major, 4/4 time. The piece ends with a 'sfz' (sforzando) marking.

FRESH

BUNKIE

Each one thinks the oth-er man a fool! He's the one ex-cep-tion to the rule!
My wife drags me out most ev'-ry night, Does this Tan-go stuff while I get tight!

FRESH

rit.

He says "I'll be hap-py when I'm wed!" Lat-er on he makes it "when I'm
Mine can't keep a cook but half a day! As a rule we eat at some ca-

REFRAIN
ALL THREE*a tempo*

dead!" For when you've 2 got the ball and chain a-round your an-kle And the
fel! But when you wear

stone-y heart-ed jail-er is your wife, There's no vir-tue in re-pen-tance, You have

got to serve the sen-tence. Which is "La-bor hard for Life!" You've a

(shouted) *p*

sfz *sfz* *p*

"num-ber" and you bet your wife has got it! A-ny hope of a re-prieve is all in

vain! Mat - ri - mo - ny is the crime for which they've got you "do-ing time" While your

fp *unis* *fp*

an-kle wears the ball and chain! _____

repeat for Dance

sfz *sfz* *sfz* *f* *p* *3* *fffz*

12

No. 12 1/2

Why Should We Stay Home And Sew

(Equal Rights)

TRIO

Moderato grazioso

A-ges a - go, as you well know, we were
Men are self-willed and spoiled like chil-dren, you

f *poco rit.* *p a tempo*

JANE

MARGARET

slaves; Lived in caves — Hus-bands, of course, then ruled by force! Sav-age
know; That is so — Real-ly they ought to all be taught to o -

poco rit. *a tempo*

BIRDIE

MARGARET

kings, Hor-rid things — They took wives then by the score, as they chose,
bey, As you say; — We know what is best for them and we should,

poco rit. *a tempo*

JANE MARGARET

good-ness knows They'll do that no more. One's e-nough. As in days of
for their good, Tell them what to do. Ver-y true. And then see it

fp

MARGARET *poco tranquillo*

yore ——— Great-ly in-deed We have been freed I would then like to ask the
through ——— Where-fore should they Have their own way? Or if so, won't you let us
BIRDIE

Things have changed great-ly Yes! ask the
Good i-deal! where-fore Yes! let us

JANE

poco rit. poco a poco a tempo

men. ——— Why should we stay home and sew and do the cook-ing, — When there's
know. ———

men. ——— Why should we stay home and sew and do the cook-ing, — When there's
know. ———

poco a poco a tempo

plea-sure that we know we pos-si-bly are o-ver-look-ing, ——— If the

plea-sure that we know we pos-si-bly are o-ver-look-ing, ——— If the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "plea-sure that we know we pos-si-bly are o-ver-look-ing, ——— If the". The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand.

men have rights to stay out nights, Why, fair-ly, square-ly, An-y-where that they go

men have rights to stay out nights, Why, fair-ly, square-ly, An-y-where that they go

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "men have rights to stay out nights, Why, fair-ly, square-ly, An-y-where that they go". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment as the first system.

1. 2.

we should all go, too. too.

we should all go, too. too.

DANCE

1. 2.

fz *mp*

8

8

8

ffz

You're The Only Girl For Me

No 14

LOVE DUET

(Kim and Ruth)

Lento

pp.

8va

ppp

8va

ppp

Poco agitato

pp

pp

poco rit.

pp

trem.

15

Piano accompaniment for measures 1-4. The right hand features triplet eighth notes. The left hand has chords and moving lines.

4 *rit.* (They Kiss) *pp* L.H.

poco accel. *dim. e rall.*

Capella

Andante espressivo

p RUTH

Prom - ise me, love, that we ne'er shall part!

p KIM

5

p molto espressivo

Here in your fond em - brace I've found a rest - ing place!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Here in your fond em - brace I've found a rest - ing place!". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piano part includes a prominent bass line with sustained notes and some melodic movement in the right hand.

Sweet, mine own! You a - lone have my heart! —

The second system continues the musical score. The vocal line has the lyrics "Sweet, mine own! You a - lone have my heart! —". The piano accompaniment continues with similar rhythmic patterns, including beamed sixteenth notes and sustained bass notes. The system concludes with a fermata over the final note of the vocal line.

You're the on - ly one for me! —

poco rit. *rit.*

The third system of the musical score features the lyrics "You're the on - ly one for me! —". The piano accompaniment includes a section marked "poco rit." (poco ritardando) and "rit." (ritardando), indicating a gradual slowing down of the tempo. The system ends with a fermata over the final note of the vocal line.

Duet

a tempo

Prom-ise me, love, that we ne'er shall part! Here in your fond em-brace

a tempo

a tempo

I've found a rest-ing place; Sweet mine own! You a-lone

have my heart! You're the on-ly one for me! ———

pp rit.

pp rit.

pp rit.

pp

No. 15

Finale Ultimo

Andante *ff con anima*

When you are near me, There's

When you are near me, There's

When you are near me, There's

ff poco accel. *ff*

naught that I strive to do, Save to en -

naught that I strive to do, Save to en -

naught that I strive to do, Save to en -

dear me more fond - ly, my love, to you! ———

dear me more fond - ly, my love, to you! ———

dear me more fond - ly, my love, to you! ———

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "dear me more fond - ly, my love, to you!" followed by a long horizontal line indicating a sustained note. The piano accompaniment is in bass clef with the same key signature, featuring chords and moving lines in both hands.

Nev - - er a - gain let us part, dear! I die with -

Nev - - er a - gain let us part, dear! I die with -

Nev - - er a - gain let us part, dear! I die with -

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "Nev - - er a - gain let us part, dear! I die with -" followed by a long horizontal line indicating a sustained note. The piano accompaniment is in bass clef with the same key signature, featuring chords and moving lines in both hands.

out you mine own! Hold me a - gain to your heart! I

out you mine own! Hold me a - gain to your heart! I

out you mine own! Hold me a - gain to your heart! I

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature has one sharp (F#).

love you a - lone.

love you a - lone.

love you a - lone.

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line. The key signature has one sharp (F#).

accel. *fff*

fff

fff



UNIVERSITY OF ILLINOIS-URBANA

M1503H5605 C001
THE ONLY GIRL NEW YORK



3 0112 015709543